

of specimens, in the majority of which gracefulness of line, and a highly artificial, though apparently natural, distribution of the ornament upon its field, are the prevailing characteristics. The Lombardi, in their works at the Church of Sta. Maria dei Miracoli, Venice (Plate LXXIV., Figs. 1, 8, 9; Plate LXXVI., Fig. 2); Andrea Sansovino at Rome (Plate LXXVI., Fig. 1); and Domenico and Bernardino di Mantua, at Venice (Plate LXXIV., Figs. 5 and 7), attained the highest perfection in these respects. At a subsequent period to that in which they flourished, the ornaments were generally wrought in more uniformly high relief, and the stems and tendrils were thickened, and not so uniformly tapered, the accidental growth and play of nature were less sedulously imitated, the field of the panel was more fully covered with enrichments, and its whole aspect made more bustling and less refined. The sculptor's work asserted itself in competition with the architect's: the latter in self-defence, and to keep the sculpture down, soon began to make his mouldings heavy: and a more ponderous style altogether crept into fashion. Of this tendency to *plethora* in ornament we already perceive indications in much of the Genoese work represented in Plate LXXV., Figs. 1, 2, 4, 5, 8, 9, and 11; and in Plate LXXVI., Figs. 4, 5, 7, 8, and 10. Fig. 6 in the last-mentioned plate, from the celebrated Martinengo Tomb, at Brescia, also clearly exhibits this tendency to filling up.

In the art of painting, a movement took place concurrent with that we have thus briefly noticed in sculpture. Giotto, the pupil of Cimabue, threw off the shackles of Greek tradition, and gave his whole heart to nature. His ornament, like that of his master, consisted of a combination of painted mosaic work, interlacing bands, and free rendering of the acanthus. In his work at Assisi, Naples, Florence, and Padua, he has invariably shown a graceful apprehension of the balance essential to be maintained between mural pictures and mural ornaments, both in quantity, distribution, and relative colour. These right principles of balance were very generally understood and adopted during the fourteenth century; and Simone Memmi, Taddeo Bartolo, the Orcagnas, Pietro di Lorenzo, Spinello Aretino, and many others, were admitted masters of mural embellishment. That rare student of nature in the succeeding century, Benozzo Gozzoli, was a no less diligent student of antiquity, as may be recognised in the architectural backgrounds to his pictures in the Campo Santo, and in the noble arabesques which divide his pictures at San Gimignano. Andrea Mantegna, however, it was who moved painting as Donatello had moved sculpture, and that not in figures alone, but in every variety of ornament borrowed from the antique. The magnificent cartoons we are so fortunate as to possess of his at Hampton Court, even to their minutest decorative details, might have been drawn by an ancient Roman. Towards the close of the fifteenth century, the style

Vertical Running Ornament
from the Church of Sta.
Maria dei Miracoli, Venice.



Portion of a Doorway in one of the Palaces of the Doria near the Church of San Matteo, Genoa.

of polychromy took a fresh and marked turn, the peculiarities of which, in connexion with arabesque and grotesque ornament, we reserve for a subsequent notice.

Turning from Italy to France, which was the first of the European nations to light its torch at the fire of Renaissance Art, which had been kindled in Italy, we find that the warlike expeditions of Charles VIII. and Louis XII. infected the nobility of France with an admiration for the splendours of Art met with by them at Florence, Rome, and Milan. The first clear indication of the coming change might have been seen (for it was unfortunately destroyed in 1793) in the monument erected in 1499 to the memory of the first-named monarch, around which female figures, in gilt bronze, of the Virtues, were grouped completely in the Italian manner. In the same year, the latter sovereign invited the celebrated Fra Giocondo, architect, of Verona, friend and fellow-student of the elder Aldus, and first good editor of Vitruvius, to visit France. He remained there from 1499 to 1506, and designed for his royal master two bridges over the Seine, and probably many minor works which have now perished. The magnificent Château de Gaillon, begun by Cardinal d'Amboise in the year 1502, has been frequently ascribed to him, but, according to Emeric David and other French archæologists, upon insufficient grounds. The internal evidence is entirely in favour of a French origin, and against Giocondo, who was more of an engineer and student than an ornamental artist. Moreover, intermingled with much that is very fairly classical, is so much Burgundian work, that it would be almost as unjust to Giocondo to ascribe it to him, as to France to deprive her of the credit of having produced, by a French artist, her first great Renaissance monument. The whole of the accounts which were published by M. Deville in 1850, set the question almost entirely at rest; for from them we learn that Guillaume Senault was architect and master mason. It is, however, just possible that Giocondo may have been consulted by the Cardinal upon the general plan, and that Senault and his companions, for the most part French, may have carried out the details. The principal Italian by whom, if we may judge from the style some of the most classical of the arabesques were wrought, was Bertrand de Meynal, who had been commissioned to carry from Genoa the beautiful Venetian fountain, so well known as the Vasque du Château de Gaillon, now in the Louvre, and from which (Plate LXXXI., Figs. 27, 30, 34, 38) we have engraved some elegant ornaments. Colin Castille, who especially figures in the list of art-workmen as "tailleur à l'antique," may very possibly have been a Spaniard who had studied in Rome. In all essential particulars, the portions of Renaissance work not Burgundian in style are very pure, and differ scarcely at all from good Italian examples.

It was, however, in the monument of Louis XII., now at St. Denis, near Paris, and one of the richest of the sixteenth century, that symmetry of architectural disposition was for the first time united to masterly execution of detail in France. This beautiful work of Art was executed between 1518 and 1530, under the orders of Francis I., by Jean Juste of Tours. Twelve semicircular arches inclose the bodies of the royal pair, represented naked; under every arch is placed an apostle; and at the four corners are four large statues of Justice, Strength, Prudence, and Wisdom; the whole being surmounted by statues of the King and Queen on their knees. The bas-reliefs represent the triumphal entry of Louis into Genoa, and the battle of Aguadel, where he signalised himself by his personal valour.

The monument of Louis XII. has been often ascribed to Trebatti (Paul Ponee), but it was finished before he came to France, as the following extract from the royal records proves. Francis I. addresses the Cardinal Duprat:—"Il est deu a Jehan Juste mon sculpteur ordinaire, porteur de ceste la somme de 400 escus, restans des 1200 que je lui avoie par devant or donnez pour la menage et conduite de la ville de Tours au lieu de St. Denis en France, de la sculpture de marbre de feuz Roy Loys et Royne Anne, &c. Novembre 1531."

Not less worthy of study than the tomb of Louis XII., and executed at the same period, are the